

Bibliography of Early Modern Embroidery and Lace Themed Resources.

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Adda, Girolamo d'. (1863). L'art et l'industrie au X^{vi}e Et X^{vii}e siècles. Essai bibliographique sur les anciens modèles de lingerie, de dentelles et de tapisseries: Gravés et publiés au X^{vi}e Et X^{vii}e Siècles En Italie. *Gazette des beaux-arts: la doyenne des revues d'art*, 15, 343-359.

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Alvin, Louis Joseph. (1863). *Les anciens patrons de broderies, de dentelle et de guipure*. 9-. *Journal des dames et des demoiselles*, 1862-63. S. 295.

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Partignani, Giovanna. (1989). *Le collezioni di Palazzo Mosca a Pesaro: tessuti e merletti*. Tessuti e merletti. Modena: Panini.

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Brown, Patricia Fortini. (2004). The mirror of ancient ladies. IN: *Private lives in Renaissance Venice: Art, architecture, and the family*. (pp. 91-121). New Haven, CT: Yale University Press

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Byrne, Janet S. (1979). Patterns by Master f. *Metropolitan Museum Journal*, 14, 103-138.

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Campagnol, Isabella. (2013). *Forbidden Fashions. Invisible Luxuries in Early Venetian Convents*. Lubbock, TX: Texas Tech University Press.

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[Le brodeur] par Amman, Jost, 1539-1591
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Cole, Alan S. (1881-1882). *Needlework and lace pattern books of the sixteenth century. The Bibliographer*, 1, 99-101.

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ColePollen1870FirstProofs

Cole, Henry, & Pollen, John Hungerford. (1870). *First Proofs of the Universal Catalogue of Books on Art, Volume 1*.

Boston Public Library: <https://archive.org/details/firstproofsofuni01nati>

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University of Toronto: Vol 2: <https://archive.org/details/lagravureetlesgr02coliuoft>

Courboin1927Gravure

Courboin, François, & Roux, Marcel (1927). *La gravure Française essai de bibliographie*, Paris: M. Le Garrec.

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Tome 2: <http://gallica.bnf.fr/ark:/12148/bpt6k6530063r>

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Dahrén, Lena. (2013). Printed Pattern Books for Early Modern Bobbin-made Borders and Edgings.

Konsthistorisk tidskrift/Journal of Art History, 82(3), 169-190. doi: 10.1080/00233609.2013.825317

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Daniels, Margaret Harrington. (1933). Early Pattern Books for Lace and Embroidery: Part 1 and Early Pattern Books for Lace and Embroidery: Part 2. *Bulletin of the Needle and Bobbin Club*, 17(2), 1-30.

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Daniels, Margaret Harrington. (1938). Early Pattern Books, Lace, Embroidery, and Woven Textiles: A Special Exhibition. *The Metropolitan Museum of Art Bulletin*, 33(3), 70-73.

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Davis, Natalie Zemon. (1982). Women in the Crafts in Sixteenth-Century Lyon. *Feminist Studies*, 8(1), 47-80.

<http://www.jstor.org.ezproxy.uta.edu/stable/3177579>. doi: 10.2307/3177579

Driver1998Woment

Driver, Martha W. (1998). Women Printers and the Page, 1477-1541. *Gutenberg-Jahrbuch*, 73, 139-153

Surveys the work of early European women printers, from the books produced at the Florentine convent of San Jacopo di Ripoli in the 1470's to those of the first English woman printer, Elizabeth Pickering (or Redman) in the 1540's.

<http://search.ebscohost.com/login.aspx?direct=true&db=30h&AN=46507134&site=ehost-live>

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Eschenbach, Mathilde. (2007, August 18). *A bibliography of pattern books in the 16th century*.

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EtcheverryAlscher2014Patrimonio

Etcheverry, Delia H., & Liliana Alscher, Liliana. (2014). *Patrimonio*

Patrimonio: Colección de Encajes- Encajes a la Aguja- Encajes Bordados [Lace Collection: Needle Lace - Embroidered Lace]

Patrimonio, 2014

Buenos Aires, Argentina: Museo Nacional de La Historia del Traje

Clasificación de Encajes.: Encajes a la Aguja. Bordados.: Encajes a la Aguja. Punto cortado. Encaje de Reticella. Encaje de Punto al Aire. Encaje del Renacimiento.: Encajes a Bolillo (parte 1).: Encaje a Bolillo (parte 2).: Encajes varios o de imitación: Encajes a máquina (parte 1). Maquinas que tejen encajes.: Encajes a máquina (parte 2). Encajes Bordados.

Museo Nacional de La Historia del Traje: <http://museodeltraje.cultura.gob.ar/publicaciones/>

Material de descarga

Fascículo No 1: Clasificación de Encajes.

Fascículo No 2: Encajes a la Aguja. Bordados.

Fascículo No 3: Encajes a la Aguja. Punto cortado. Encaje de Reticella. Encaje de Punto al Aire. Encaje del Renacimiento.

Fascículo No 4: Encajes a Bolillo (parte 1).

Fascículo No 5: Encaje a Bolillo (parte 2).

Fascículo No 6: Encajes varios o de imitación.

Fascículo No 7: Encajes a máquina (parte 1). Maquinas que tejen encajes.

Fascículo No 8: Encajes a máquina (parte 2). Encajes Bordados.

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F. M. (1919). Lace Pattern Books of the Sixteenth Century. *The Metropolitan Museum of Art Bulletin*.

14(4), 86- 89.

<http://www.jstor.org/stable/3253572>

Frauberger, Tina. (1894). *Handbuch der Spitzenkunde, Technisches und Geschichtliches über die Näh-, Klöppel- und Maschinenspitzen*. Leipzig, E.A. Seemann.

<https://archive.org/details/handbuchderspitz00frau> [courtesy of the Smithsonian Libraries]

Furst2010 *VonHeidnischen*

Furst, Rosina Helena; Fischer, Editha. (2010). *Von heidnischen Blumen in Sommer-Gittern: Rosina Helena Fürst (1642-1709): Leben und Wirken der Stickerin, Zeichnerin und Kupferstecherin im Barock in Nürnberg und ihre Zeit: eine Biographie zu den 193 nachgezeichneten Mustern ihrer vier Modelbücher*.

Gamba1956Ricami

Gamba, Fiammetta. (1956). Ricami da Disegni del Botticelli. *Critica d'arte*, 13/14, S.89-S.95

Geuter, V. R. (1996). *Women and embroidery in seventeenth-century Britain : the social, religious and political meanings of domestic needlework*. University of Wales.Aberystwyth.

Part 1. (zipped)

Part 2. (zipped)

Giunta2015Embroidered

Giunta, Edvige (Ed.), Sciorra , Joseph (Ed.). (2015). *Embroidered Stories: Interpreting Women's Domestic Needlework from the Italian Diaspora*. University Press of Mississippi.

Grewe1992Shaping

Grewe, Cordula. (1992). Shaping Reality through the Fictive: Images of Women Spinning in the Northern Renaissance. *RACAR: Revue d'Art Canadienne/Canadian Art Review*, 19(1), 6-19.

AB Examines the image of the spinning woman in Renaissance art and traces the way it spread humanist beliefs and reforms throughout northern Europe. The popularity of inexpensive engravings and woodcuts allowed new attitudes toward urbanization, the role of women in the workplace, and the rise of the bourgeois nuclear family to be easily diffused. (English); Cet article voudrait montrer comment le motif récurrent des fileuses servait à véhiculer les idées des humanistes et des réformateurs du Nord de l'Europe. Les artistes utilisaient le thème des fileuses à la fois pour sa valeur symbolique et pour sa grande ancienneté. Le motif leur permettait d'exprimer les nouvelles valeurs morales et les transformations du rôle de la femme. L'usage de la gravure sur bois et de la gravure en taille douce permettait une plus grande diffusion des idées nouvelles qui étaient liées à l'urbanisation des pays transalpins, à une vision plus favorable de la famille et au fait que les femmes étaient exclues du milieu du travail. Les artistes visaient surtout la classe bourgeoise uraine qui partageait avec les humanistes et les réformateurs l'idéal de la famille nucléaire. Le motif permettait aux artistes de séparer la "sphère officielle ou mondaine" de l'époux de la "sphère privée ou domestique" de l'épouse. Dans ce contexte, le motif était utilisé de deux façons différentes: dans un contexte domestique il mettait en scène une épouse vertueuse, chaste et obéissante, tandis que hors du domaine familial, il indiquait la prostitution et son comportement immoral. Le thème de la fileuse servait donc à propager un nouveau sens de la famille bourgeoise tout en distinguant très fortement les classes supérieures des classes inférieures où la femme devait travailler pour subvenir aux besoins de la famille. (French) ABSTRACT FROM AUTHOR]; Copyright of RACAR: Revue d'Art Canadienne/Canadian Art Review.

Hamill1955Some

Hamill, Frances. (1955). Some Unconventional Women Before 1800: Printers, Booksellers, and Collectors. *The Papers of the Bibliographical Society of America*, 49, 300-314.

Hampe1909AugsburgerUHEIDELBERG

Der Augsburger Formschneider Hans Schwarzenberger und seine Modelbücher aus den Jahren 1534 und 1535 [discussion and reprints of modelbuchs]. *Mitteilungen aus dem Germanischen Nationalmuseum*, 1909, 59-86.

Cornell University: <http://hdl.handle.net/2027/coo.31924018326821>

Universitäts-Bibliothek Heidelberg: <http://journals.ub.uni-heidelberg.de/index.php/mittgnm/issue/view/2810>

University of Michigan: <http://hdl.handle.net/2027/mdp.39015026754385>

University of Minnesota: <http://hdl.handle.net/2027/umn.31951002215893n>

HandbuchDerKunstpflegeInOsterreich1902ToBeEditeddForReadingEase

Handbuch der Kunstpflege in Österreich

1902

Hilts1986Roses

Hilts, Patricia. (1986). Roses and Snowballs: the Development of Block Patterns in the German Linen-Weaving Tradition. *Ars Textrina*, 5, 167-148.

AB Examines the block-pattern concept in several weaving instruction books published in Germany between 1677 and 1771 and considers the influence of these patterns on early American coverlet weavers, many of whom were German-born..

Hirth, Georges. (1880). *Album de la Renaissance*. Leipzig: G. Hirth ; Bruxelles: H.V. van Gogh ; Paris: Ducher & cie.

Smithsonian Institutions: <http://library.si.edu/digital-library/book/album-de-la-renaissance>

Houze2008AtTheForefront

Houze, Rebecca. (2008). At the Forefront of a Newly Emerging Profession? Ethnography, Education and the Exhibition of Women's Needlework in Austria-Hungary in the Late Nineteenth Century. *Journal of Design*, 21(1), 19-40.

The exhibition of women's needlework in Vienna at world's fairs and other venues coincided with the widespread reform of the decorative arts industries in Austria-Hungary in the late nineteenth century, which led to the establishment of the new Museums of Applied Art in both Vienna and Budapest, as well as to a host of museums and vocational craft schools throughout the lands of the Dual Monarchy. The aim of the regional craft schools-to draw attention to and preserve the vital folk art of the Austrian peasantry, while simultaneously improving and regulating its production in the form of cottage industries-intersected with an effort to train and educate bourgeois and aristocratic ladies in the urban decorative arts schools. As Austria attempted to define its place as a leader in the applied arts industries, women's needlework took on a central role. Indeed, the preoccupation with feminine fabrication of the domestic sphere, and especially the production of traditional and 'dilettante' needlework, among Austrian critics such as Rudolf von Eitelberger, Jacob von Falke and Alois Riegl, largely shaped the emerging profession of modern interior design at the turn of the twentieth century.

Hunnisett1991Period

Hunnisett, Jean. (1991). Period costume for stage & screen. Studio City, CA: Studio City, CA

Techniques for costume making - Corsets and corset construction - Crinolines - Bustles - Petticoats - Chemise, drawers and basque.

Ilmakunnas2016Embroidering

Ilmakunnas, Johanna. (2016). Embroidering women and turning men. *Scandinavian Journal of History*, 41(3), 306-331. doi: 10.1080/03468755.2016.1179831

This essay focuses on handiwork elites and genteel classes made in Sweden and Finland, c. 1720–

1820, and the emotions linked to handicrafts, the making of artefacts, and the objects themselves. It explores gendered learning and making of handiwork, positive and negative emotions linked to and conveyed through artefacts, as well as spaces and places for handiwork. In early modern Europe, handiwork was an essential part of the elite lifestyle and daily life. Girls and boys learned to sew and turn; manual work was essential for elite culture and its transmittal from generation to generation. The objects made were often intended as gifts, given as tokens of friendship, but also as visual symbols of the skills and status of their makers. Home was the axiomatic place for handiwork, but royal courts were also places for elite handicrafts. Moreover, handiwork offered both women and men mental places and spaces, evoking emotions and embodying them into the artefacts made. The sources for the research are textual, visual, and material. Letters and diaries are explored as well as paintings, engravings, and objects such as samplers, worktables, and lathes.

Ivins1929Schoenspergers

Ivins, William Jr. (1929). *Schoensperger's Lace Book of 1524*. *Bulletin of the Metropolitan Museum of Art*, 14(8), 205-208.

LK

[http://www.metmuseum.org/publications/bulletins/14\(8\)/205-208.pdf](http://www.metmuseum.org/publications/bulletins/14(8)/205-208.pdf).
f&ei=bTQYVfiCOI_SoATG6YHYCg&usg=AFQjCNFqCD7XhYxWFB7PjIYYRXtvQSjkdw&sig2=QrYoV044nIKFifzhlzHGJw

JonesStallybrass2000Needle

Jones, Ann Rosalind, & Stallybrass, Peter. (2000). *The needle and the pen: Needlework and the appropriation of printed texts. (Renaissance clothing and the materials of memory)*. New York, NY: Cambridge University Press.

King1995Looking

King, Catherine. (1995). Looking a Sight: Sixteenth-Century Portraits of Woman Artists. *Zeitschrift für Kunstgeschichte*, 58(3), 381-406.

AB Sixteenth-century Europe witnessed new portrayals of women as artists over and above earlier, and more traditional, representations. These included independent portraits on medals, paintings, drawings, and engravings. Conventions of family portraiture at the time included daughters, wives, mothers, and widows. Some women were portrayed outside the sphere of the family in honor of their spiritual power as saints or as sovereigns. However, portraits of women artists appeared to favor the social, marital status, and beauty of the artist rather than her skill, which was deemed as exceptional in a woman.

Kingdom2014Online

Kingdom of Atlantia, SCA, Inc. (2014, February 4). *Online Facsimiles of Period Pattern-Books for Embroidery & Lacemaking*.
<http://moas.atlantia.sca.org/wsnlinks/index.php?action=displaycat&catid=1103>

Kingdom2014Online

Kingdom of Atlantia, SCA, Inc. (2014, February 4). *Online Facsimiles of Period Pattern-Books for Embroidery & Lacemaking*.
<http://moas.atlantia.sca.org/wsnlinks/index.php?action=displaycat&catid=1103>

Klein1997Your

Klein, Lisa M. (1997). Your Humble Handmaid: Elizabethan Gifts of Needlework. *Renaissance Quarterly*, 50(2), 459-493.

Klein1997Your

Klein, Lisa M. (1997). Your Humble Handmaid: Elizabethan Gifts of Needlework. *Renaissance Quarterly*, 50(2), 459-493.

Kumsch1903Alteste

Kumsch, E. (1903). Das Alteste Aller Bekanten Modelbucher. Kunst- und Kunsthandweken, 6, 512-529. <https://babel.hathitrust.org/cgi/pt?id=njp.32101078309869;view=1up;seq=584>

Kumsch1903Alteste

Kumsch, E. (1903). Das Alteste Aller Bekanten Modelbucher. Kunst- und Kunsthandweken, 6, 512-529. <https://babel.hathitrust.org/cgi/pt?id=njp.32101078309869;view=1up;seq=584>

Kunstgewerbe-Museum (Berlin, Germany). (1894). *Katalog der ornamentstich-sammlung des Kunstgewerbe-museums, mit 200 abbildungen*. Leipzig: E.A. Seemann.

<https://archive.org/details/katalogderorname00staa>

Ledbetter, Kathryn, & Wortley, Renn Edward. (214). The 'Ungallant Silence of the Historian': Elizabeth Stone, Esther Owen and the Art of Needlework. *Journal of Victorian Culture*, 19(3), 261-277. doi: 10.1080/13555502.2014.947183

AB This essay explores the challenges of authorship for two women authors of important needlework books during the 1840s. Elizabeth Stone authored the first British history of needlework, the Art of Needlework(1840), and Esther Owen wrote an influential pattern book, the Illuminated Ladies' Book of Useful and Ornamental Needlework(1844), but both women were powerless over their work when authorial mis-attribution and financial mismanagement hindered their efforts to engage in professional careers. Countless anonymous writers of needlework articles and guidebooks provided scholars with a treasure of textual artifacts that contain valuable cultural and historical information about women's lives, whether the women were readers, editors or writers. Yet the lack of specific bibliographical and biographical details about needlework books and their authors often frustrate adequate scholarly reappraisal. The tradition of anonymity and a general lack of respect for domestic women's art from publishers and contemporaries outside the woman's sphere created a dearth of archival material, and careless reviewers spurred mistakes and omissions that sometimes began as early as the first printing and continue from that moment until now. The careers of Stone and Owen serve as case studies of complications for women working in the writer's trade, and of problems encountered by scholars writing nineteenth-century women's history. ABSTRACT FROM PUBLISHER]; Copyright of Journal of Victorian Culture (Routledge) is the property of Routledge and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use. This abstract may be abridged. No warranty is given about the accuracy of the copy. Users should refer to the original published version of the material for the full abstract. (Copyright applies to all Abstracts.).

Lefébure, Ernest di & Cole, Alan S. [Translator]. (1888). *Embroidery and Lace: Their Manufacture and History from the Remotest Antiquity to the Present Day. A Handbook for Amateurs, Collectors and General Readers* [Translation of *Broderie et dentelles*]. London, H. Grevel.

<https://archive.org/details/embroiderylaceth00lefb> [courtesy of the Smithsonian Libraries]

Lefebure1899EmbroideryUILLINOIS

Lefébure, Ernest, & Cole, Alan Summerly (Trans.). (1899). *Embroidery and lace: their manufacture and history* / by Ernest Lefébure ; translated and enlarged, with notes, by Alan S. Cole. London: H. Grevel, 1899.

University of Illinois: <https://archive.org/details/embroiderylaceth00lefe>

Levey, Santina M., & Payne, Patricia C. (1559/1983). *Le Pompe, 1559: patterns for Venetian bobbin lace*. McMinnville, OR.: R. Bean ; Distributed in the USA by R. & R. Handweavers.

Levis1912DescriptiveUC

Levis, Howard Coppuck. (1912). *A descriptive bibliography of the most important books in the English language relating to the art & history of engraving and the collecting of prints*. London: Ellis. University of California: <https://archive.org/details/descriptivebibli00levirich>

LibrairieSourget19uuManuscrits

Librairie Sourget. (19uu). *Manuscrits et livres précieux*.

Each vol. covers various periods of time, e.g.: Du Moyen Age au cubisme, De l'enluminure capétienne à Matisse, etc.; Description based on: No 8 (1991); title from cover.; SERBIB/SERLOC merged record; \$aManuscrits et livres précieux.\$i93-641136

Chartres, France: Librairie Sourget

Lichtwark1885ModelbuchGETTY

Lichtwark, Alfred. (1885). *Das Modelbuch des Peter Quentel. Gesammelte Studien zur Kunstgeschichte, 4, 143-150*.

Getty Research Institution: <https://archive.org/details/gesammeltstudie00spri>

Lichtwark1888OrnamentstichGETTY

Lichtwark, Alfred. (1888). *Der Ornamentstich der deutschen Frührenaissance: Nach seinem sachlichen Inhalt*. Berlin: Weidmannsche Buchhandlung.

Getty Research Institute: <https://archive.org/details/derornamentstich00lich>

Lincoln1997Making

Lincoln, Evelyn. (1997). Making a good impression: Diana Mantuana's printmaking career. *Renaissance Quarterly, 50*(4), 1101-1147

Reviews and analyzes the printmaking career of Diana Mantuana (1547-1612), the wife of the aspiring architect Francesco da Volterra. Mantuana became the first woman to sign her prints with her own name. She received the papal privilege for making and marketing her prints on 5 June 1575, shortly after she arrived in Rome. All in all, over 75 engravings are attributed to Mantuana with varying degrees of certainty. Her engravings gave new life to old images in a society that was not yet obsessed with the new and the original. Mantuana's reproductive engravings illustrated the flexibility of printmaking as a career in the structures of a changing Italian society at the end of the 16th century.

Lincoln2001Models

Lincoln, Evelyn. (2001). Models for Science and Craft: Isabella Parasole's Botanical and Lace Illustrations. *Visual Resources, 17*(1), 1-35. doi: 10.1080/01973762.2001.9658578; 04

ListOfAbbreviations2017

Universal Short Title Catalogue (USTC)

The Heritage of the Printed Book in Europe (HPB)

Karlsruher Virtueller Katalog (KVK) ...

ListOfPatternBooks1933MET

List of pattern books for lace and embroidery in the Metropolitan Museum of Art. (1933). *Bulletin of the Needle and Bobbin Club, 17*(3), 31-OP 39

U Arizona, On-Line Digital Archive of Documents on Weaving and Related Topics:

https://www2.cs.arizona.edu/patterns/weaving/articles/nb27_cwl.pdf

Lotz1963

Lotz, Arthur. (1963). *Bibliographie der modelbücher. Beschreibendes Verzeichnis der Stick- und Spitzenmusterbücher des 16. und 17. Jahrhunderts* (2nd ed.). Stuttgart, Germany: A. Hiersemann.

Loubier1897EinVenezianischesCORNELL

Loubier, Jean. (1897). Ein venezianisches Modelbuch vom Jahre 1559 in einem kursächsischen Einbände. *Zeitschrift für bücherfreunde*, 1, 85-91.

Cornell University: <https://catalog.hathitrust.org/Record/000675547>

Marmor2012Blackwork

Marmor, Paula. (January 2012 January 21 updated). *A Blackwork Embroidery Bibliography*.
<http://www.blackworkarchives.com/bwbib.html>

Musei Civici Di Como. (1996). Le collezioni tessili dei Musei civici di Como: merletti e ricami dal XVI al XIX secolo. IN: Marialuisa Rizzini, Associazione "Famiglia Comasca"

Museo nazionale del Bargello (Florence, Italy). (1991). I ricami dal XIV al XVII secolo nella collezione Carrand. *Ricami dal 14. al 17. secolo*. Carmignani, Marina. Firenze: Museo nazionale del Bargello (Florence, Italy)

Museo Poldi Pezzoli. (1984). *Arazzi, tappeti, tessuti copti, pizzi, ricami, ventagli*. Milano: Electa

Museum of Modern Art. (2010, June). *The Materials and Techniques of English Embroidery of the Late Tudor and Stuart Eras*. Retrieved from http://www.metmuseum.org/toah/hd/mtee/hd_mtee.htm

Nevinson, J. L. (1936). Peter Stent and John Overton, publishers of embroidery designs. *Apollo*, 24, 279-283.

Nevinson, J. L. (1939). English domestic embroidery patterns of the sixteenth and seventeenth centuries. *The Volume of the Walpole Society*, 28, 1-13. <http://www.jstor.org/stable/41830878>

Nipps2015Distaff

Nipps, Karen. (2015). The Distaff Side. *Library Quarterly*, 10(85), 454-460

"My Gracious Silence: Women in the Mirror of 16th Century Printing in Western Europe"

"Grossly Material Things: Women & Book Production in Early Modern England"

The article explores the history of women in the book trade and printing industry. The author reflects on women printers such as Anna Rüger of Augsburg, Yolande Bonhomme, and María de Sansoric. Other topics include books such as "My Gracious Silence: Women in the Mirror of 16th Century Printing in Western Europe" by Axel Erdmann and "Grossly Material Things: Women and Book Production in Early Modern England" by Helen Smith.

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Weitere Angebote Siehe auch: Architektur und Werkmeisterbücher zur Stilkunde; Künstlerischnonhe Techniken zum Handwerk [with English Translations]

Overloop, Eugene van. (1906). *Catalogue des ouvrages se rapportant a l'industrie de la dentelle*. Bruxelles: Academies Royales de Belgique.

Parker, Deborah. (1996). Women in the book trade in Italy, 1475-1620. *Renaissance Quarterly*, 49(3), 509-541.

Bibliographers and historians have largely neglected the presence of women in the printing industry.

This article seeks to redress that situation by reviewing the life and work of women in printing between 1475 and 1620. Women involved themselves in printing as heirs of husbands and fathers. Printing families enjoyed high literacy rates, they married among themselves, and (because they lived in the same buildings where the printing business was conducted) female members of the family became familiar with the industry. Women could not aspire to be printers, but they became involved in such careers as the result of necessities, which included maintaining the business for a male heir, making dowry payments, and supporting one's family. Their occupational duties were supplemental, transpiring between the death of a husband or father and the coming of age of a son or a remarriage. The author demonstrates the importance of women in Renaissance printing and illuminates the means by which presses maintained their continuity.

Parker, Deborah. (1996). Women in the Book Trade in Italy, 1475-1620. *Renaissance Quarterly*, 49(3), 509-541. doi: 10.2307/2863365

AB Bibliographers and historians have largely neglected the presence of women in the printing industry. This article seeks to redress that situation by reviewing the life and work of women in printing between 1475 and 1620. Women involved themselves in printing as heirs of husbands and fathers. Printing families enjoyed high literacy rates, they married among themselves, and (because they lived in the same buildings where the printing business was conducted) female members of the family became familiar with the industry. Women could not aspire to be printers, but they became involved in such careers as the result of necessities, which included maintaining the business for a male heir, making dowry payments, and supporting one's family. Their occupational duties were supplemental, transpiring between the death of a husband or father and the coming of age of a son or a remarriage. The author demonstrates the importance of women in Renaissance printing and illuminates the means by which presses maintained their continuity.

Pearson, David. (2010). Patterns of Book Ownership in Late Seventeenth-Century England. *Library*, 11(2), 139-167.

AB The article explores book ownership in Great Britain during the late 17th century. Book auction catalogues are examined and information concerning the original owners of auctioned titles is presented which includes brief biographical summaries, auction dates, and numbers of items listed for sale. Commonly owned titles included multiple versions of the Holy Bible, the Book of Common Prayer, and books by classical authors. Books by early Christian writers, texts on Biblical interpretations, and works focusing on Christian life are also discussed.

Plebani2012Ricami

Plebani, Tiziana. (2012). Ricami di ago e di inchiostro: una ricchezza per la città (XVI secolo), *Archivio Veneto*, 3, 97-115.

Plebani2015ISegreti

Plebani, Tiziana. (2015). I segreti e gli inganni dei libri di ricamo. Uomini con l'ago e donne virtuose. *Quaderni storici*, L(10), 201-230. doi: 10.1408/80386

AB The publication of pattern-books for embroidery and lace work, which began in the 1520s, went on to enjoy extraordinary commercial success. Traditionally regarded chiefly as a virtuous domestic pastime for women, these activities have been considered devoid of any productive or economic significance. This essay, by contrast, connects their fortunes with the evolution of urban manufacture, specifically to transformations in the production of clothing and domestic furnishings for both men and women, particularly in Venice. It explores the reasons for the transition from embroidery on cloth, until the fifteenth century a monopoly of men, to precise needlework and the refinement of laceworking technique, now associated with female practitioners. This evolution thus encourages reflection on the fluidity of the sexual division of labor. In addition, however, embroidery pattern-books were not

destined for workers, whether male or female, solely in the field of textile decoration. Rather, they also served as a repertoire of figuration adopted by a wide range of artists and artisans, such as metalworkers, goldsmiths, leatherworkers, and ceramists and potters.

Randales2015ThePattern

Randales, Sarah. (2015). 'The Pattern of All Patience': Gender, Agency, and Emotions in Embroidery and Pattern Books in Early Modern England. IN: Susan Broomhall (Ed.). *Authority, Gender and Emotions in Late Medieval and Early Modern England*. (pp. 150-167). London, England: Palgrave Macmillan.
<https://doi.org/10.1057/9781137531162>

Remond2014TheKunstbuchlein

Remond, Jaya Marie-Paule. (2014). *The Kunstbuchlein: Printed Artists' Manuals and the Transmission of Craft in Renaissance Germany*. Ph.D.: Harvard University ProQuest Dissertations and Theses.

AB The dissertation studies sixteenth-century German artists' manuals (Kunstbüchlein), a new kind of book that addresses certain types of artistic practices. The Kunstbüchlein testify to and shape transformations of knowledge in early modern Europe. Disseminating practical knowledge in printed form, they endowed craft know-how with a form of authority until then reserved for the liberal arts. They aimed also to reconcile theoretical and practical knowledge, what Albrecht Dürer (the crucial forerunner to the authors of the Kunstbüchlein) termed respectively Kunst and Brauch. Authors Sebald Beham, Heinrich Vogtherr, Heinrich Lautensack, and Erhard Schön sought to provide accessible, useful knowledge. Focused on a limited set of topics, they pretended to be closer to practice and to respond more effectively to the needs of their apprentices than Dürer and others in their publications. In fact, the Kunstbüchlein did not mediate Brauch, but show instead what their authors understood Brauch to be. Emphasizing the hands-on acquisition of knowledge through looking, reading, and doing, the Kunstbüchlein placed the printed image, whether as schematic diagram or finished illustration, at the core of the didactic process. This study focuses on two bodies of works, which embody different ways of affecting practice. The first part focuses on pattern-books, mostly Vogtherr's Kunstbüchlein. The second part is dedicated to training manuals dealing with drawing instructions, such as Schön, Beham, and Lautensack's books. Concentrating on the function and strategy of these training books, the study explores their physical nature through close-readings and intense visual analyses of texts and images. Until now these had been studied chiefly through the prism of Dürer's heritage and Italian models. I examine the authors' goals, the specificity of their pedagogical mission, and the ways in which artistic knowledge is selected, framed, and presented. Vogtherr's Kunstbüchlein directly intervened in artistic practice in the most straightforward way: it offered models ready to be used and played a role in the stimulation of image-making. Beham, Lautensack, and Schön's books do not merely fix and transmit knowledge; they also organize and codify it. Rather than offering a realistic syllabus, however, Kunstbüchlein authors created a curious fantasy of artistic education.

Reske2007DieBuchdrucker

Reske, Christoph. (2007). *Die Buchdrucker des 16. und 17. Jahrhunderts im deutschen Sprachgebiet: auf der Grundlage des gleichnamigen Werkes von Josef Benzing*. Wiesbaden: Harrassowitz.

Salviati1557Lucretia

Salviati, Giuseppe. (1557). *Lucretia Instructing her Daughters in Needlework* [Illustration]. Venice: Metropolitan Museum of Art: <https://metmuseum.org/art/collection/search/372747>

Sanderson2014Modelbuchs

Sanderson, Hastings. (2014, June 30). *Modelbuchs and where to find them* [Blog posting].
<http://daughterofthebull.blogspot.com.au/2014/06/modelbuchs-and-where-to-find-them.html>

Schuette1921AlteSpitzen

Schuette, Maria. (1921). *Alte Spitzen: (Nadel- und Klöppelspitzen): ein Handbuch für Sammler und Liebhaber* / von Maria Schuette. Berlin: Richard Charles Schmidt
<http://hdl.handle.net/2027/coo.31924050288137>

Schuette1921AlteSpitzenCORNELL

Schuette, Marie. (1921). *Alte Spitzen (Nadel- und Klöppelspitzen): ein Handbuch für Sammler und Liebhaber*. Berlin, Germany: Richard Charles Schmidt.
Cornell University: <https://catalog.hathitrust.org/Record/009070183>

Servolini1943Libretti

Servolini, Luigi. (1943), *I libretti di modelli per ricamo in Italia e il „Libro di Lavorieri“ di Aurelio Passarotti*. Gutenberg-Jahrbuch, 1943, 190-197.

SpeelbergMET2015

Speelberg, Femke, & Metropolitan Museum of Art. (2015, Fall). Fashion & virtue: Textile patterns and the print revolution, 1520-1620. *Metropolitan Museum of Art Bulletin. New series*, 73, no. 2

Standen, Edith A. (1952). The Loom, the Needle, and the Printing Block. *The Metropolitan Museum of Art Bulletin*, 10(4), 123-133.

Staniland, Kay. (1991). *Embroiderers*. Toronto: University of Toronto Press.

Statz, Vinzenz, & Ungewitter, Georg Gottlob . (1856-1861). *Gothisches Musterbuch*. Leipzig: Weigel.

ETH-Bibliothek Zürich: <http://dx.doi.org/10.3931/e-rara-9049>

Bavarian State Library: https://archive.org/details/bub_gb_RFtRAAAAcAAJ

http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11021500_00005.html

Strange, Edward F. (1902). A book of lace patterns in the National Art Library. *The Magazine of Art*, 26, 179-180.

<http://hdl.handle.net/2027/mdp.39015011417329?urlappend=%3Bseq=9>

Strange, Edward F. (1902). Early pattern-books of lace, embroidery, and needlework. *Transactions of the Bibliographical Society*, 7, 209-246. doi: 10.1093/libraj/TBS-7.1.209

<http://library.oxfordjournals.org/content/TBS-7/1/209.extract>

Svobodova2006Renesancni

Svobodová, Veronika. (2006). *Renesancni A Barokni Evropska Krajka : European Lace Of Renaissance And Baroque*. Univerzita Karlov A V Praze. Retrieved from

https://dspace.cuni.cz/bitstream/handle/20.500.11956/7207/DPTX_2005_2_11210_ASZK10001_117725_0_26946.pdf

Sykas2001North

Sykas, Philip A. (2001). The North West Pattern Book Survey. *Textile History*, 32(2), 156-174. doi: 10.1179/004049601793710243

AB Emphasizes the importance of and difficulties associated with the preservation of pattern books from textile firms in Britain. Included is an analysis of books surveyed by manufacturer and a summary of collections of these books.

<http://www.tandfonline.com/doi/abs/10.1179/004049601793710243>

Tardivon-Cachot, Sophie. (2002). *Représentation et symbolisme animal à travers la dentelle du XVIème siècle au XXème siècle*. Thèse d'exercice, Ecole Nationale Vétérinaire de Toulouse – ENVT. 199 p.

PDF (1ère partie) http://oatao.univ-toulouse.fr/1559/1/picco_1559_1.pdf (Document in French)
PDF (2ème partie) http://oatao.univ-toulouse.fr/1559/2/picco_1559_2.pdf (Document in French)

Thunder2010Deserving

Thunder, Moira. (2010). Deserving Attention: Margaretha Helm's Designs for Embroidery in the Eighteenth Century. *Journal of Design History*, 23(4), 409-427. doi: 10.2307/40958922

ABSTRACT: The article presents an examination of German designer Margaretha Helm's 18th century patterns for embroidered clothing designs. It discusses how the authorship of Helm's work had remained unknown for some period of time and that the designs she produced made valuable contributions to the history of dress and design. It explores a collection of Helm's pattern books housed in the Victoria and Alberta Museum and provides a plate-by-plate examination of the books. The article discusses the context during which Helm's works were produced and attempts to date the books.

Townsend1961Notes

Townsend, Gertrude. (1961). Notes on Embroidery in England during the Stuart and Tudor Periods. *Bulletin of the Needle and Bobbin Club*, 45, 3-58.

U Arizona, Books About Weaving, Textiles, and Related Topics:

https://www2.cs.arizona.edu/patterns/weaving/articles/nb61_emb.pdf

VandenBerghe2016 Early

VandenBerghe, Lisa. (2016). Early Modern Needlework Pattern Books: Tracing the International Exchange of Design. IN: *Crosscurrents: Land, Labor, and the Port*. Textile Society of America's 15th Biennial Symposium. Proceedings. (pp. 521-528).

<http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=2010&context=tsaconf>

VanDerVossen-Delbrück1975Modelboekjes

Van Der Vossen-Delbrück, E. (1975). Modelboekjes voor kant-en borduurwerk. *Bulletin van het Rijksmuseum*, 23(2), 131-132.

Rijksmuseum Amsterdam, <http://www.jstor.org/40381819>

VictoriaAndAlbertMuseum2013EmbroideryPatternBooksVAM

Victoria and Albert Museum. (2013). *Embroidery Pattern Books 1523 – 1700*.

Victorial and Albert Museum: <http://www.vam.ac.uk/content/articles/e/embroidery-pattern-books/>

Wardle2003Wrought

Wardle, Patricia. (2003). Wrought with cuttwerke: Een stel 17de-eeuwse textilia. *Bulletin van het Rijksmuseum*, 51, 336-357.

Abstract: Aangehouden wordt dat de spreij met twee bijbehorende kussenslopen (BK-1974-92 A, B, C) en een kleed voor een tafel of kast uit de collectie Spriggs (bruikleen aan Allhallows Museum, Honiton, UK) een stel vormen. De stukken worden beschreven, waarbij bijzondere aandacht voor de symbolische betekenis van de er op voorkomende bloemen en vruchten; gebruikte technieken, inz. de sneewerktechniek. Het betoog wordt ondersteund met aanhalingen uit een groot aantal voorbeeldenboeken. Van ter vergelijking gegeven textilia worden de veelal vorstelijke eigenaars gegeven. De functie van de onderhavige stukken wordt uitgelegd, o.m. aan de hand van schilderijen - o.m. Pieter Codde, SK-A-4844. Datering - tussen 1630 en 1640 - op grond van een overrompelende veelheid aan gegevens. Nagegaan wordt wie de naaisters waren van zulk werk. De geschiedenis van de sneewerktechniek wordt gevolgd, de hoogtepunten er uit, het verdwijnen er van en de herleving in de tweede helft van de 19de eeuw.

Whiting1920ALaceGuide

Whiting, Gertrude. (1920). *A lace guide for makers and collectors; with a bibliography and five-language*

nomenclature, profusely illus. with halftone plates and key designs. New York, NY: E.P. Dutton & company.

<https://archive.org/details/laceguideformak00whit>

Wilckens1982

Wilckens, Leonie von. (1982). "Baderleins geschnür und geschling": über Perlenarbeiten im 17. und 18. Jahrhundert. *Kunst und Antiquitäten*, 58- 63.

Abstract: Examines glass pearl fabrics from the 17th and 18th cs. which clearly are differentiated from glass pearl embroideries. Presents a model book by Rosina Helena Fürst, published at Nuremberg in 1666 and 1676 which gives patterns for fabric-like pearl work, technically executed by tying (Geschling). A related technique is presented in models by Anna Magdalena Braun at Nuremberg, about 1774-1793, during a period when pearl knitting was commonly used. A third tying technique of lace-like character presumably was employed in 17th and 18th c. France. (Author, RILA, DEU)

Wilckens1983

Wilckens, Leonie von. (1983). Allerley Figuren, Blumen und Muster. Nürnberger Stickmustertücher 1680-1780. *Kunst und Antiquitäten*, 5, 48-54.

WiltonEgerton1840Art

Wilton, Stanley, & Egerton, Mary Margaret (Ed.). (1840). *The Art of Needlework from the Earliest Ages: Including Some Notices of the Ancient Historical Tapestries.* London, England: Henry Coburn.

<https://archive.org/details/artofneedleworkf00stoniala>

Witcombe2004

Witcombe, Christopher L. C. E. (2004). Publishers of prints and books in Rome. IN: *Copyright in the Renaissance: prints and the 'privilegio' in sixteenth-century Venice and Rome.* (Studies in medieval and Reformation thought). (pp. 207-213). Leiden, Netherlands: Brill. [with Appendices A, B,

Witcombe2004

Witcombe, Christopher L. C. E. (2004). Publishers of prints and books in Venice after 1517. IN: *Copyright in the Renaissance: prints and the 'privilegio' in sixteenth-century Venice and Rome.* (Studies in medieval and Reformation thought). (pp. 111-128). Leiden, Netherlands: Brill. [with Appendices A, B,

Witcombe2004

Witcombe, Christopher L. C. E. (2004). Writing manuals and pattern books. IN: *Copyright in the Renaissance: prints and the 'privilegio' in sixteenth-century Venice and Rome.* (Studies in medieval and Reformation thought). (pp. 287-295). Leiden, Netherlands: Brill. [with Appendices A, B,

Davis1975Society

Davis, Natalie Zemon. 1975. Society and culture in early modern France: Eight essays. Stanford, CA: Stanford University Press.

O Ostaus

A1 E., R. v. [Eitelberger von Edelberg, Rudolf]

A1 Quentel, Peter

A1 Pagano, Matheo

A1 Ostaus,

A1 Kaiserlich-Königliches Österreichisches Museum für Kunst und Industrie

A1 Drahan, Emanuel

A1 Hrachowina, Karl

T1 Original-Stickmuster der Renaissance in getreuen Copien vervielfältigt und mit Unterstützung des K.

K. Handelsministeriums herausgegeben vom K. K. Österr. Museum.

YR 1874 [1540, 1544, 1545, 1563, 1568]

The plates 1-22 are redrawn from the Embroidery Booklet Il Monte, [Il Monte, libro secondo, 1540] [Ostaus]

The plates 23-25 are redrawn from the kolner Embroidery Booklet from 1544 [Peter Quentel's Neues Kunststich Modelbuch],

The plates 26-30 are redrawn from the embroidery patterns of Quentel's 1545 [Neue kunstliche modelbuch],

The plates 31-50 are redrawn from the venetiabuschen Patterns bookers taken from 1563 [r] and 1568 [Trionfo di virtu] [Pagano?]

PA See also: VORBILDER FOR STICKEREI. (1873). Blätter für Kunstgewerbe, 2, 73-75. for an additional description of the reprint book.

PB Selbstverlag des Museums Druck von R. v. Waldheim

PP Wien [Vienna]

UL <http://reader.digitale-sammlungen.de/resolve/display/bsb11180205.html> (BSB)

FortunatiPomeroyStrinati2007ItalianWomenArtists

Italian women artists : from Renaissance to Baroque / [exhibition curators, Vera Fortunati, Jordana Pomeroy, Claudio Strinati]. Milano : Skira ; New York, NY : Distributed in North America by Rizzoli International, c2007.

Fuhring1994Renaissance

Fuhring, Peter. (1994). Renaissance ornament prints: the French contribution. IN: *The French Renaissance in prints from the Bibliothèque Nationale de France*. [Los Angeles]: Grunwald Center for the Graphic Arts, University of California, Los Angeles.

O_Furst_TU Berlin, Universitätsbibliothek Brill Architectural History microfiche, Architectural history: 2, architecture 16th-18th century, 3 Germany: O 1131, 2 fiche

O_Furst_Universitätsbibliothek Heidelberg Fürst, Rosina Helena: Neues Modelbuch, Von unterschiedlicher Art der Blumen, und anderer genehten Mödel. Microfiche

O_Furst_Württembergische Landesbibliothek. Neues Modelbuch, Von unterschiedlicher Art der Blumen. 1689. [print excluded from use; use microfiche instead]

O_Gostelow, Mary. (1979). Senses, beasts, birds, flowers, fruit flies and wormes: the Mellerstain Panel pattern book.

AB The canvaswork panel, 1706, is worked with motifs based on engravings in a pattern book, ca.1630-35, taken from a miscellany published by Thomas Johnson, 1630 (both at Mellerstain, Berwickshire). (Staff, RILA, UK)

O_T1 Stickmustertuch mit Motiven aus dem Modelbuch der Rosina Helena Fürst (Stickmustertuch)

00 Original collotype for 1874 book, "Original-Stickmuster der Renaissance in getreuen Copien vervielfältigt und mit Unterstützung des K. K. Handelsministeriums herausgegeben vom K. K. Österr. Museum " in a discussion of Pagano's Fior di Virtu]

October 11, 2017, Now:

Italienische Renaissance-Spitzen-und Stickmusterblätter (vom Bearbeiter vergebener Titel), Original-Stickmuster der Renaissance in getreuen Copien vervielfältigt und mit Unterstützung des K. K.

Handelsministeriums herausgegeben vom K. K. Österr. Museum (Buchtitel)

YR 1880 bis 1910

SP Höhe: 23.0 cm; Breite: 29.5 cm

OP Höhe: 23.0 cm; Breite: 29.5 cm

NO See also

The leaves 31-50 the venetiabuschen Patterns bookers taken from 1563 [Fior di Virtu] and 1568 [Trionfo di virtu] [Pagano?]

Authors E., R. v.; Quentel, Peter; Pagano, Matheo; Bindoni, Giovanni Antonio di Bernardino; K.K. Österreichisches Museum für Kunst und Industrie Folders - Book FT attached;0 - Both Lace & Charts;0 - FT attached; Book Title Original-Stickmuster der Renaissance in getreuen Copien vervielfältigt und mit Unterstützung des K. K. Handelsministeriums herausgegeben vom K. K. Österr. Museum

Pub Year 1874 [1540, 1544, 1545, 1563, 1568] Notes The leaves are 1-22 the Embroidery Booklet II Monte, [Ukk nibte kubri secibdim 1540]

The leaves 23-25 the kolner Embroidery Booklet from 1544 [Peter Quentell's Neues Kunststichmodelbuch],

The leaves 26-30 the embroidery pattern thereof Meiser from 1545 [Neye kunstlieche modelbuch],

The leaves 31-50 the venetiabuschen Patterns bookers taken from 1563 [Fior di Virtu] and 1568 [Trionfo di virtu] [Pagano?] Publisher Selbstverlag des Museums Druck von R. v. Waldheim

Blätter für Kunstgewerbe - Volume 2 - Page 73 "Die Tafeln wurden nach den Originalen von den Herren K Hrachowina und E. Drahan true copirt und von ersterem autographirt. Es sind überall die Originalmaasse beibehalten, und nur die Quadrigate mit grosserer Deutlichkeit gezogen, als es bei den alten, theilweise sehr abgenutzten Originalen der Fall ist. Der Title ist eine Copie des venetianischen Stickmusterbuches Firo di Virtu von 1563"

TRANS: The panels were autographirt after the originals by Mr K and E. Drahan Hrachowina true and copied from the former. There are everywhere to maintain the original proportion, and only the Quadrigate with Grosserer Significantly speed pulled, as it is the case with the old, partly very worn originals. The title is a copy of the Venetian embroidery pattern book Firo di Virtu of 1563

U1 MAK Objektbezeichnung: Musterblatt

Titel: Flachdruck einer Vorlage für ein Spitzenmuster (vom Bearbeiter vergebener Titel)

=Entstehung / Datierung: Anonym, Entwurf, 1880 bis 1910

Technik: Lichtdruck

Maßangaben: Höhe: 23.0 cm; Breite: 29.5 cm

Provenienz: Alter Bestand

Inventarnummer: KI 16077-23

Abteilung: Bibliothek und Kunstblättersammlung

UL https://sammlung.mak.at/sammlung_online?&q=%2016077 (MAK)

SL MAK Österreichisches Museum für angewandte Kuns Gegenwartskunst

00Danieli: venezianische Spitzenmuster (1800).

NO I have no idea what this is

[S.I.]: [s.n.]

DS VuFind

St.Galler Bibliotheksnetz <https://www.swissbib.ch/Record/306198177>